

PRINTMAKING AND PAINTING IN COMBINATION WITH OTHER MEDIA

PROBLEM IN LIEU OF THESIS

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CHAPTER I

INTRODUCTION

Origin of the Study

My interest in the watercolor medium has evolved through many stages. Before coming to North Texas State University, I was combining oil pastel with watercolor in all my works. Through my classes in printmaking, I became involved in learning and experiencing new ways to mix media with watercolor. Two of these new elements I discovered were the collograph and the monoprint.

Purpose of the Study

The purpose of this study was to give information on watercolor painting in combination with printmaking and secondary media.

Statement of the Problem

The objectives of the creative problem were stated in two parts. The first dealt with the exploration into kinds of secondary media which affect the printed surfaces and the watercolors, and the second dealt with the investigation into the kinds of secondary media that can be effectively integrated with the collograph and the monoprint.

Limitations of the Study

The two classifications of prints combined with the watercolors were the monoprint and the collograph. The monoprint was utilized in different ways. The first monoprints were executed using oil base ink painted or rolled on to a zinc plate. The second monoprints were derived from the collograph process and were composed of oil base ink containing additional textural elements. These works were created and executed on rag paper. A minimum of twelve works of various sizes were completed for this study. These prints and paintings were then cut and reassembled to illustrate various combinations. The secondary media that were used included gouache, ink, oil crayons, glue medium, acrylic, and pastels.

Procedures for Implementation of the Study

The problem was executed in three phases. In the first phase, there was a series of test samples consisting of small prints, secondary media, and watercolor. The second phase consisted of a series of test samples from which selections were made from the secondary media that could be integrated into the larger works. In the third phase, technical and personal notes were written.

CHAPTER II

PRESENTATION AND ANALYSIS OF THE WORK

Description of Series I.

Description of the Print Used for the Test Samples

The monoprint that was selected for the test samples consisted of oil base ink applied with a small hand roller to a zinc plate. A small, thin, rectangular shape of cardboard with several rows of evenly punched out circles was placed on top of the plate. The rectangular piece came from a children's bingo game. When the cardboard was run through the press it gave a slightly embossed impression. The original print was not used; the choice was made to use the first after-image which contained hues of red, yellow, and blue. The colors in the first print were too bright and affected the value difference. The after-image was selected to give more flexibility in the integration of the secondary media. The print was then cut into small sections for the samples.

Description of the Secondary Media Used for the Samples

Series I.--Gouache. A section of the print was selected for its middle value tones. Gouache colors used

were Spectrum Red, Cobalt Blue, and Yellow. The gouache colors, applied in moderately thick layers, were not as opaque as one might imagine. The Spectrum Red did not retain its opaque quality as well as the Cobalt Blue. After applying the gouache, painting with watercolor was introduced. There was difficulty in discerning the difference between the gouache and the watercolor, with the exception of a few areas.

Series I.--Ink. Pelican Black Drawing Ink was used in this sample. When it was applied with the applicator from the container it left a blurry line. It was possible that the rag paper was extremely absorbent. The black lines seemed to be flat and dominant. Even after one day of drying, the lines remained blurry. The watercolor washes were applied in a way to enhance the ink lines. The ink lines forced the placement of the washes due to their dominance.

Series I.--Oil pastel. A lighter section of the print was chosen for this sample. Pastel colors selected were Yellow Ochre, Rose Red, and Cerulean Blue. Varying pressure was used to apply both light and heavy layers of pastel, and the watercolor was applied in equal amounts to each of these areas. The pastel seemed to dominate the watercolor. The sample reminded me of a patchwork

quilt because the parts actually seemed to be separate, individual paintings.

Series I.--Glue medium. Elmer's Glue was dripped in a thin stream directly from the bottle. There was a risk of too much glue escaping, but that led to more spontaneity. The glue was allowed to dry overnight. When applying the watercolor, it was discovered the dried glue could be tinted with paint. Preferring sculptural elements, the glue added more dimension to the flat surface. Some of the glue areas were emphasized by adding dark lines. Also, the direction of light influenced the appearance of glue as a three-dimensional element.

Series I.--Acrylic. The section of the print selected for this sample was of middle value tones. The colors used were Cerulean Blue, Cadmium Yellow, and Cadmium Red Medium. The acrylics were discovered to retain more brilliance than the gouache. Acrylic could be painted over with watercolor without losing the initial intensity of the color. This occurrence enabled the painting of a few wash areas more freely.

Series I.--Pastel. A very light section of the mono-print was chosen for this sample. The pastel colors selected were Light Yellow, Alizarin Crimson, Prussian Blue, and Yellow Ochre. Attention was given to the application

of the pastel. First, the paper was rubbed with a Kleenex using a circular motion; then it was rubbed in one direction. It seemed that the addition of watercolor tended to cancel out the soft-brushed effects of the pastel. The watercolor was limited to Yellow Ochre in one small area. It was discovered that the watercolor disrupted the unity of the pastel.

Description of Series II.

Description of Papers

When producing the prints for the larger works, the acquisition of Twinrocker paper was an ever-present influence on my thoughts. Handmade paper with deckled edges in unusual shades of Peach, Willow, Pink, and Muslin were purchased. This paper was torn, painted, punched, glued, and combined with other kinds of papers. Those papers included Spectra tissue paper, Arches Buff print paper, Strathmore charcoal paper, Italia print paper, and Fabriano watercolor paper.

Series II.--First Combination

A collograph plate was utilized for the print process in the first large work. The ink colors were Burnt Sienna and Prussian Blue. Ink was applied in the standard collographic method. However, a few areas had ink applied with a brush. Directly before running the plate through the

press, some areas had kerosene sprinkled on them. This technique was discovered to be difficult to control, but its desirability parallels the wet-in-wet effect one can get with watercolor. Both the original print and the after-image were combined into one work. The upper area consisted of small pieces of Peach Twinrocker paper. It was carefully torn to integrate with the two original print images. Because the Twinrocker paper was so beautiful the surface was not painted. Instead, a textured element of raised dots using a hole punch was added. Additional fine lines of dots were made by a pattern marking tool. Watercolor details were added to enrich the surface in colors of Burnt Sienna and Blue Green. The work was then assembled on two-ply ragboard.

Series II.--Second Combination

The collographic process was also used for the second work. The first after-image was selected. The original ink colors used were Alizarin Crimson and Prussian Blue. The plate was treated with kerosene after the original print was pulled resulting in extremely strong red overtones. The print was planned to blend with the Pink Twinrocker paper, but it was discovered that the forms seemed to lose their shape and identity when arranged on this color. The addition of more Prussian Blue reinforced stronger value changes, making the colors appear

to sparkle. The forms held their original shape. The work was then mounted on white watercolor paper.

Series II.--Third Combination

For this work, a second after-image was pulled from the previous plate. Again, kerosene was sprinkled on the plate. Too much was applied to the plate and caused a less defined image so that the original collograph forms started losing their clarity. After pulling the print and letting it dry, it was discovered the colors were more subtle than in the second work. Redefinition of the print forms was done by applying lines of Elmer's Glue. It was allowed to dry several days. This print had a weathered and old appearance. An extra piece of paper was left attached at the bottom of the print. A very wet wash was applied to this part and incising was done with a paint brush handle. After drying, the pigment was left in the incised areas, giving the illusion of a cryptic message. The initials of my first and last name appear almost nondescript at the edge. Deciding that the work needed a more sculptural appearance, the punch tool was used to create the raised areas at the top right and left of the work. There was difficulty in deciding whether this print would integrate satisfactorily on to the Pink or Muslin Twinrocker paper. The final decision was to use the Muslin paper.

Series II.--Fourth Combination

The fourth work also utilized the collographic process. Bank Note Green was the color of ink used. There were no deviations in the inking process. The green tones were selected to blend with the Willow hue of the Twinrocker paper. One of the more unique qualities of the paper was its deckled edges. The print edges were cut and rounded to give a softened appearance. At the bottom of the work six separate strips of charcoal paper were tinted with delicate hues of green and violet watercolors. The center piece at the bottom was a combination of tinted watercolor papers. Once again, the punch tool was used to give the raised dots. The six strips were floating freely at the bottom while the center area remained securely glued. The print, being of dark values, led to experimentation with white gouache. The gouache was used with Burnt Sienna, Ultramarine Violet, and Thalo Green. While the gouache did change the values it also gave the illusion of flattening some of the areas. The painted print was glued on top of the remaining collage pieces and then mounted on to the Willow paper.

Series II.--Fifth Combination

This work was also derived from the collographic process using the ink color Bank Note Green. The print was an after-image. Before pulling the after-image a

sprinkling of kerosene was used only at the top of the plate. This created the illusion of bubbles disseminating from the top. Due to the curious effect, it became the main body of the work. A section from a darker print was used as a repetitive element. Another monoprint was used for the last section of the work using a mixture of ink colors in Burnt Sienna and Yellow Ochre. A small piece of cardboard was used in a quick wiping method directly on the zinc plate. This gave the wavy line effect. Watercolor washes emphasizing details were later added to the light and dark green areas. The purpose was to provide a gradual value change and to enhance the surface. The combination was glued on to an elephant-size sheet of white watercolor paper.

Series II.--Sixth Combination

A larger plate utilizing the collographic process and an after-image were used for this combination. The kerosene method was used on the plate. This method could cause difficulty. It was very important to use an adequate number of papers on top of the plate so that it did not go through to the blankets on the press. The discovery was made that one must do the printing very quickly, otherwise the kerosene would evaporate. If too much kerosene was used, or if the paper was too damp, it would stick to the plate and tear. Some embossed dots

on gray paper were combined for an added sculptural element. The print had light gray, grayed pink, and light black tones. Pastel seemed a natural medium for this work because of the delicate tonal balance that existed. Rembrandt pastel colors were used in two shades of English Red, two shades of Gray, and Black. I questioned the labeling of the English Reds because the actual colors were pinks. The pastel was used to add depth to the main body of the work and also to the attached elements. The work was mounted on the Muslin paper.

Series II.--Seventh Combination

The basic element for the seventh work was the Pink Twinrocker paper. This was a departure from the more common practice of using a print. A part of the collograph print in tones of gray and black was used for the center section. Tissue paper was used for special effects. It had been treated by sprinkling water on top of blue and pink sheets that had been folded together. Another part of the collograph print was used at the top and appeared to be two spirits or angels. The courage was finally found to paint on the Twinrocker paper. It was more difficult painting than on the Arches Buff print paper. Areas were drawn with an HB pencil before beginning the actual painting. One had to paint the wash areas very quickly because the color tended to absorb as the paint

touched the paper. The colors held their clarity after drying. Tissue paper was used as a surprise element appearing projecting from one part of the collograph. Before placing the entire section of the collograph on the paper, the print was cut with a small knife and the piece of tissue was glued in the slot. Painting the watercolor on to the collograph was done with more ease than on the Twinrocker paper.

Series II.--Eighth Combination

For the eighth work, a piece of handmade paper assembled by a friend in Houston was selected. He was just learning to make paper and did not consider this sheet representative of his best effort. However, the sizing circles that occurred and the rough edges of the paper presented numerous possibilities. The paper was tinted with light blue watercolor before being run through the press. Prussian Blue, Alizarin Crimson, and Metallic Gold were hand rolled on to a zinc plate. In combination with the plate, punched circles from the children's bingo game were used. After the print was pulled, the Gold Metallic ink was left in the sizing circles on the paper. There was no logical explanation for this occurrence. The colors of the print were very subtle and muted. Tinting the paper beforehand helped the unity of the work. A section repeating the same

colors on Italia paper was glued to the bottom of the work. Very light washes of watercolor were added to the central part and were used to enhance the soft value changes. The print was glued on to a full sheet of Arches Buff print paper.

Series II.--Ninth Combination

For the next work, a monoprint that had a multitude of colors was used. The colors were brushed and hand rolled on to the zinc plate. This process was repeated three times, building up an overlay of colors. The potential for emphasizing certain areas was immediately apparent. Two pieces of torn Italia paper that were shaped like cumulus clouds had been painted with watercolor washes in tones of lavender, pink, and yellow. Punch holes were used as a textural element on both pieces. A strong accent was desired and a small part of a collograph print in a deep Prussian Blue was used. It gave the appearance of a sea animal. Shapes were arranged and rearranged. The final decision was to compose the torn shapes with the monoprint as well as the blue accent piece. Watercolor washes were added to the monoprint, and the watercolor hue Indigo Blue became dominant in the integration of values. Other hues were also used but not as extensively as the Indigo Blue. The unit was finally glued on a full sheet of Arches Buff print paper.

Series II.--Tenth Combination

The tenth work contained part of a monoprint. It was desirable to embark on a new approach. A small piece of lightweight, pebbly textured watercolor paper was folded and punched. Watercolor washes in hues of light orange were used on the broad areas, and washes in hues of purples were used on the narrow areas to emphasize the three-dimensional aspect. Two slits were cut in the bottom section and glued and overlapped on the monoprint. The sections at the top consisted of two pieces of Italia paper that had been painted with watercolor. The piece on the upper right contained a line of punched holes. The kite-shaped section was a torn piece of charcoal paper that had watercolor washes and incised lines. These three parts became one section. An extension of Italia paper in lavender tones was glued to the underside of the folded section and allowed to hang freely. The combination was then glued on a full sheet of Arches Buff print paper.

Series II.--Eleventh Combination

The eleventh combination went through many transitions. The work was begun by using a part of a black and gray collograph and two pieces of Italia paper in delicate shades of lavender. These shapes were arranged and glued on a half sheet of Arches Buff print paper. Rubber cement was brushed on to the top half of the work. After drying,

a pink, red violet wash was painted over the rubber cement areas and around the shapes. There was an immediate dislike for the effect. Some new forms were drawn that would relate spatially to those already existing. The colored shapes were enclosed in a black ground and appeared to be similar to a thorny vine. Due to general displeasure with this combination, the rubber cement section was torn away. The remainder of the work was weak due to the watercolor wash. The decision was then made to cut the entire area away from the background, and the combination was glued on the Willow Twinrocker paper. The result was the combination appearing to be a blossom with thorny vines coming from either side.

Series II.--Twelfth Combination

For the twelfth work, another part of the collograph was used in tones of gray and black. There were three sections of Italia paper painted with lavender watercolor. One small square of water-soaked pink tissue paper was used for the central element. It had other tissue colors placed against it and acquired a rich brown hue. The tissue paper was attached with Pritt Glue, which proved effective for all lightweight pieces of paper. The pieces of Italia were placed on either side of the tissue paper. Then, the third section of Italia, which was shaped like a smile with punched dots, was placed so that it would

touch all the parts. It seemed to unify all the shapes. The collograph was painted very carefully, repeating colors used on the Italia and on the tissue paper. The shape appeared to be suspended over the bottom section of the work. First, thought was given to having the piece come from the main body of the work, but preference was given for the tension created by leaving it precariously centered. The work was mounted on Arches Buff print paper.

CHAPTER III

SUMMARY AND CONCLUSIONS

The purpose of this study was to combine watercolor, printmaking, and secondary media. There were limits set forth initially on which secondary media would be included in Series I. Secondary media were gouache, ink, oil crayons, glue medium, acrylic, and pastel. There was a concern to discover how these media would react to an oil base ink surface and to watercolor.

The samples done in Series I. were used as references. They allowed me to explore what possibilities could evolve into the larger combinations. In the fourth combination I discovered that the white gouache, when mixed with watercolors over the green collograph, retained a better color brilliance than in my previous use with watercolor. The glue became a very important element in that it stimulated exploration into the three-dimensional area. This concentration on three-dimensional elements became more apparent in combinations three, four, six, seven, and ten. In combination three redefinition of the imagery in the print was done by the additions of Elmer's Glue. In combination four paper strips were allowed to hang freely. In combination six there were folded paper additions which

reminded me of chimes. In combination seven there was a small piece of tissue paper coming from the middle of the collograph resembling a ladies' handkerchief. Experimenting with the three-dimensional elements in the center of the works became more important because in previous works I had only utilized the bottom area. In the tenth combination I was bolder, using a larger section of paper that contained more folds. Repetition was used in the hanging elements.

These three-dimensional works provided new information that could be applied to future pieces. The textural elements found in the collographs could be reinterpreted into cast paper forms. These cast paper forms could be shaped and assembled into further three-dimensional combinations.

As I began creating the larger works, I discovered that use of the Twinrocker paper was exerting influence over some of my decisions. I had such reverence for the Twinrocker paper that I did not attempt painting it until the seventh work. I tore, folded, and punched it, but no painting occurred. I wrongly assumed that because of its high quality the painting of this paper would be a simple process. The painting was difficult and laborious. During the study I became aware of how various textures of other papers would interact with the Twinrocker paper.

Effective results in combining papers were shown in the fourth combination. The collograph, the charcoal paper strips, the watercolor paper, and the Willow Twin-rocker paper were well integrated. There was a careful blending of the green tones so that a color balance could be achieved with all the papers. The strips of charcoal paper helped me to create new spatial relationships. Another dimension was attained when the strips appeared to be coming from the collograph surface.

Additional Observations

I have discovered some important insights as a result of this project. When using different combinations of media, I found the possibilities are almost unlimited for achieving different surfaces. I derived pleasure from combining opaque and transparent areas with watercolor. Introducing the collage pieces with additional mixed media helped create illusions of color depth. The complex surface of some of the collage pieces added to the tactile quality.

I believe the tactile quality enhances the primordial concept used through my work. Primordial signifies an existence from the very beginning. I believe a characteristic of my work is the metamorphosis of forms or shapes. This is derived from experiencing archaeological digs with my father. The shapes used in my work are

influenced by ancient artifacts and spirits. Throughout this project I utilized the shapes that were important to me personally, and I gained knowledge of how they could be interpreted through printmaking, watercolor, and other media.

APPENDIX

SLIDE IDENTIFICATION

1. Series I.--Gouache
2. Series I.--Ink
3. Series I.--Oil Pastel
4. Series I.--Glue
5. Series I.--Acrylic
6. Series I.--Pastel
7. Series II.--First Combination
8. Series II.--Second Combination
9. Series II.--Third Combination
10. Series II.--Fourth Combination
11. Series II.--Fifth Combination
12. Series II.--Sixth Combination
13. Series II.--Seventh Combination
14. Series II.--Eighth Combination
15. Series II.--Ninth Combination
16. Series II.--Tenth Combination
17. Series II.--Eleventh Combination
18. Series II.--Twelfth Combination































